

# THE AMERICAN MAGAZINE OF ART

“Art and Progress”

NOVEMBER, 1916

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*Cover Picture, “The Ford” by Gaston La Touche, now lent to National Gallery, Washington, D. C.*

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*It would furthermore relate Art to Life and thus bring it into its true relation to the development of civilization.*

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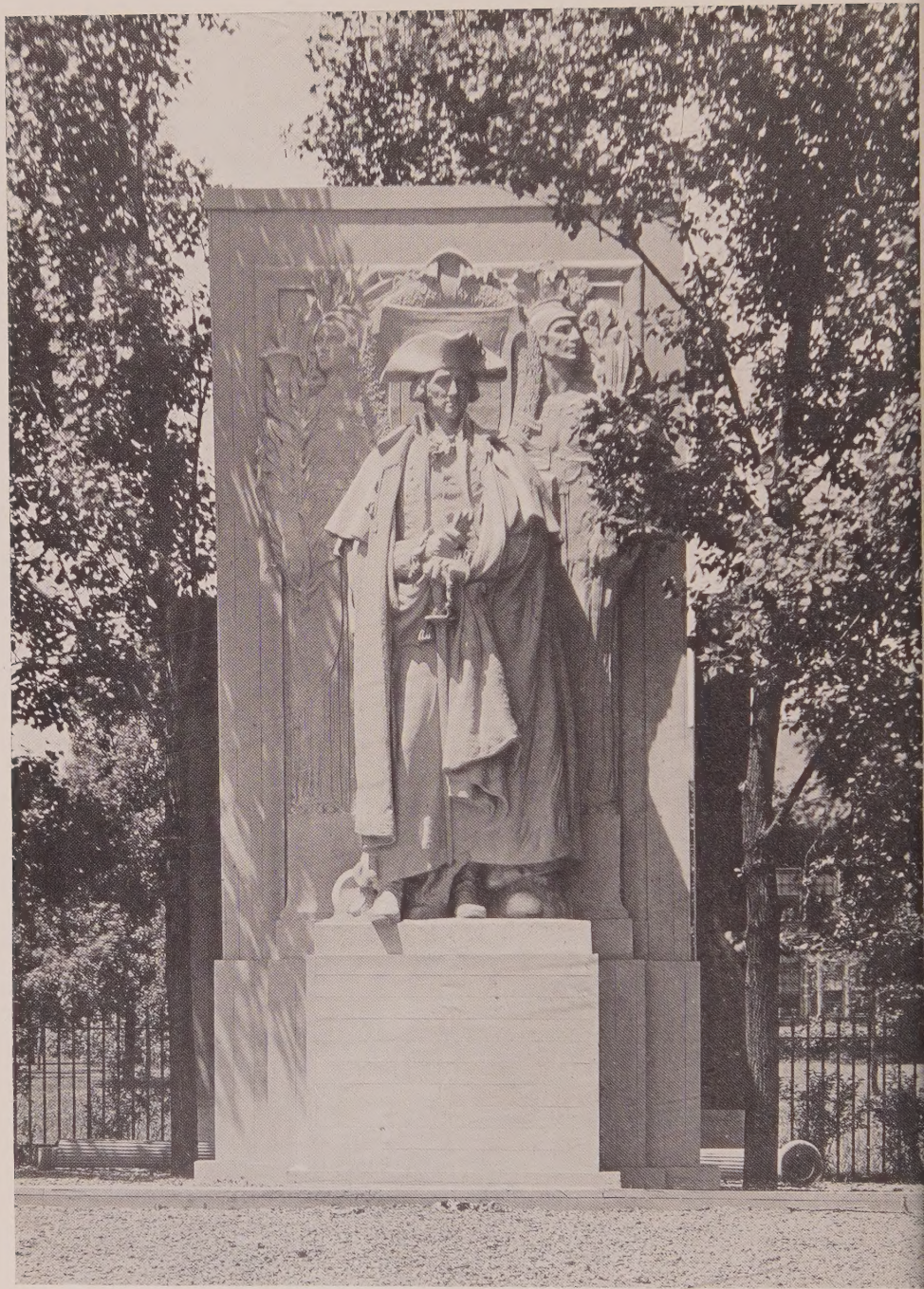
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STATUE OF WASHINGTON, FOR THE WASHINGTON ARCH, NEW YORK  
BY HERMON A. MACNEIL

AS SHOWN IN THE EXHIBITION AT BUFFALO



# THE AMERICAN MAGAZINE OF ART

VOLUME VIII      NOVEMBER 1916      NUMBER 1



PRUDENCE BINDING FORTUNE

E. H. BLASHFIELD

LUNETTE IN PRUDENTIAL BOARD ROOM, NEWARK, N. J.

## THE SCHOLARSHIP OF EDWIN HOWLAND BLASHFIELD

BY ELISABETH LUTHER CARY

MOST of the many people who have written about the work of Edwin and Blashfield sooner or later have the word scholarly to describe its essential quality. Unless used in the actual sense of Mr. Blashfield's singularly alert temperament, the word really tends, I think, to secure this essential quality by bringing the mind thoughts of erudition and research in place of those thoughts of life which he successfully has labored to acquire. Therefore we may find some light in glancing at the nature of the scholarship underlying the artist's already long series of mural paintings that have made his name known from East to West in America. He has been kind enough to write a few notes of the incidents and influences of his earlier years, and with the accents of authoritative fact it is interesting to sketch out for our greater knowledge in his work the relation between mental life and the performance extending it to the public.

Briefly stated, his interests from the first have been drawing, and travel and reading. He began to draw when he was about four years old, not copying nature, but inventing little compositions as children now are encouraged to do in schools. A little later while still a boy he copied all the Flaxman drawings for the Iliad and the Odyssey, and gained from these a strong predilection for silhouette. The Civil War, beginning when he was about thirteen years old, made a deep impression on him and at that time he was constantly drawing soldiers, not confining himself to those of the American army, but characteristically going back into history and reconstructing the Napoleonic soldier, thus keeping, as his later habit has been, the relation of the past to the present vividly before him. He meant to be a battle painter, but his first week in a Paris atelier when he was nineteen convinced him that it was better worth while to study men, women and children in general than soldiers exclusively.

He was headed for Harvard at the Boston Latin School when his godfather, Edwin Howland, decided that he should be an engineer and took him to Germany to pursue there his professional studies. He remained only three months, Mr. Howland dying in Europe soon after their arrival. Returning to Boston young Blashfield entered the Technological Institute, but art was in his mind and presently he persuaded his father to let him go to Paris.

He lived ten years in Paris and during this time his favorite amusement was the opera where he went "en Paradis," as the French call the top rows of the upper gallery, watching the brilliant pageant of the French stage communicating the strongest sense of life within the most rigidly conventional development of form. It was not a bad pastime for a young man about to become a mural painter. Another great amusement was getting out of Paris. He early indulged his passion for travel, tramped for eight summers, knapsack on back, through the Alps, made many trips to Italy before and after his marriage, and one to Greece with his wife. He and Mrs. Blashfield also went twice to Egypt and in their ten months in the Nile Valley gained for their gallery of mental impressions a very definite picture of the landscape and people. They saw too how modelling and color behave on buildings lashed by the Egyptian sun and how you must plan decoration to meet physical conditions. They went to Spain as far south as Madrid and Toledo, and made three visits to Germany. They saw Holland and many of the Belgium towns with their inspired architecture, a branch of art for which Mr. Blashfield had a special sympathy long before his work brought him into a special relation with it.

With these facts in mind it is easy to see that it is just this incessant, joyous, nourishing travel that has put into Mr. Blashfield's "scholarship" the vitality and force without which scholarship is not to be counted upon in creative activities. He says himself in his book on mural decoration: "Not all Thucydides impresses the mind of the average man as does his first vision of the Acropolis." Far more than an average man, he brought to the Acropolis and to all his shrines of pil-

grimage a mind so sensitive to beauty that it was swift to learn the multitudinous ways in which history may be interpreted in terms of beauty. Steeped in associations, it ripened naturally and bore fruit rich in flavor.

Of course, he went through many phases which no doubt a detailed examination of his product from the first canvases sent to the Salon and Royal Academy to the paintings for our Middle Western courthouses would more or less disclose. When he was very young he had the gothic fever and took Van Eyck and Giotto for his gods. During his twenties he had the Roman fever and his salon contributions of those years reflect his interest in amphitheatres and gladiators. Then he began to care most for the Renaissance, first liking the Florentines best and later shifting his favor to the Venetians, and at this period began also to take special interest in the best of the eighteenth century French. Today he confesses to caring for "almost everything of every epoch that is done sincerely," to loving both rugged strength and elaborate finish, to getting from sculpture, whether done by the Greeks, Donatello or Houdon, a particular satisfaction while finding pattern in mural work an element of first importance.

All this, of course, signifies a life saturated with culture, the fruitful culture gained by contact with art in a thousand places, with art that has thus become part of personal experience, emotion and intellectual, so that you think of it in its setting of day and weather and light and mood. It was a perfect preparation for laying siege to public apathy in America.

Moreover, to a traveller of this training and temper the return to the American scene becomes itself a quickening experience. In Mr. Blashfield's case his sense of patriotism became acute. He saw in his thronging memories of alien beauty possibilities of tribute to the young goddess of the nation. When he began to work on mural decoration in public buildings he was keen to show the public from generation to generation the strong beauty of its past and with his experienced vision he could see in the common events of the present the opening up of a fertile country, the development of a manufacturing city, the





PANEL, DAKOTA STATE CAPITOL

E. H. BLASHFIELD

winning of a medal in athletic sports, just that element which may be fixed for future interest and inspiration. His knowledge of the age of Europe gave salience to his appreciation of the youthfulness of his own country.

We get a clear small light on this double play of influence in his treatment of draperies. Beautiful stuffs abound in his compositions. Glorious Venetian patterns hide away and reveal themselves in the stately folds of velvets and damasks or spread their amplitude of design frankly across the deep bosoms of emblematic ladies in regal costume. Drama, history, part, with their multitudinous complications in an old world civilization, thicken the atmosphere in the presence of such noble draperies which he reproduced in the easy mood of rich familiarity, teaching his

figures to wear them naturally as Terry and Matthison wear Shakespearean costume and as lesser actors cannot wear it.

But with this normal love for material beauty he has shown a still greater concern for spiritual values, and has not hesitated to introduce the aesthetically difficult feature of the American flag into his compositions. He alone among painters has made the red, white and blue bunting a thing of sheer loveliness, shimmering in silver and rose and azure among figures of allegory and history all celebrating the high virtues of the nation. It is characteristic of him to spend time in loving description of past craftsmanship and it is not less characteristic that he takes the cruder weaving of our national banner with a certain joyous pride in its crudity, letting it sum up for him all that banners have





MUSIC

PANEL, HOUSE OF EVERETT MORSS, ESQ., BOSTON, MASS.

E. H. BLASHFIELD

meant from time immemorial, victories, patriotism, struggle, union against oppression, gallant festival.

In the same spirit he has created his type of America, a fair and grave goddess, ineffably young, and with a stern innocence of feature. You see her at her loveliest, an embodiment of Lowell's impassioned line "O Beautiful! My Country!", in the central figure of a decoration for the Baltimore Court House, "Washington Laying His Commission as Commander-in-Chief at the Feet of Columbia." In this painting, too, the artist's remarkable gift for the harmonious introduction of allegorical and historic figures in the same composition is illustrated. Washington in his Continental costume appears among appropriately draped abstractions and retains his artistic dignity. It is no mean triumph. Another interesting example of this mingling of symbol and reality is found in the lunette for the State House at St. Paul, Minn., where "Minnesota as the Granary of the World" sits among her sheaves on a triumphal car drawn by two white oxen, and the Spirit of Patriotism and

the Spirit of Agriculture fraternize with the farming people who have made the state their own.

In general, Mr. Blashfield respects the rather solemn temper of the American public toward art, the sense that even if you trifle with art, art itself must never trifle. He not only regards with the seriousness of an artist the technical problems of his task but he meets the moral lessons involved with the seriousness of a dedicated teacher. He argues vigorously in his writings for the importance of significant story telling, but he argues for it still more vigorously in those lunettes and pendentives, those panels and friezes in which he has celebrated law and order, the making of nations, the heroes of progress and civilization. His types are those of deeply enlisted men and women intent upon duty. Once, however, and it was in his earlier days as a decorator, he let himself go in a fun-making mood. In the Board Room of the Prudential Insurance Company at Newark, N. J., is a lunette depicting the obviously appropriate binding of a symbolic figure of Fortune by her





WASHINGTON LAYING HIS COMMISSION AS COMMANDER-IN-CHIEF AT THE FEET OF COLUMBIA

E. H. BLASHFIELD

UNITED STATES COURT HOUSE, BALTIMORE, MD.



LUNETTE, STATE CAPITOL, ST. PAUL, MINN.

E. H. BLASHFIELD

THE SPIRIT OF CIVILIZATION LEADING THE DISCOVERERS AND THE COLONISTS TO THE SOURCES OF THE MISSISSIPPI



phobic sister Prudence. The two figures are the noble proportions which the artist pours upon the children of his imagination, but in gesture and attitude they are wholly of the earth. Fortune is a capricious goddess battling for her spendthrift freedom, and in the large angry eye turned toward her placid and determined queror you may read all that you like of the sweets of a thriftless habit relinquished in full rebellion. The little scene might serve as a comic relief in Elizabethan drama.

There are a few decorations for private spaces in which gayety and charm are released from the necessity of public oratory and show. In the lovely panel celebrating a picnic in the house of Everett Morss, London, how naturally the mind of the artist plays over its memories of Middle

Ages and Renaissance as he has seen these periods recorded in art, how easily he can dispose his material in the environment of splendor-loving Italy, how quickly he can evoke a vision of beauty remote by centuries from our living present yet not less living than ourselves.

This, then, is scholarship: an abiding sense of the continuance in the present of all that has made beauty and goodness in the past. Read with this meaning the word applies to all that Mr. Blashfield has done in art. The goddess Mnemosyne has attended him in all his undertakings, but not the brooding, sad, inactive Mnemosyne of Rossetti's conception, rather the "bright crowned Mother of the Muses" sung by Pindar, by whose grace artists find recompense in making their work a mirror for glorious deeds.

## ART IN ENGLAND IN WAR TIMES

AN OPEN LETTER FROM CHARLES R. ASHBEE, F.R.I.B.A.

THE EDITOR OF

THE AMERICAN MAGAZINE OF ART:

"YOU ask me for a letter on English Art, and as to what English artists are doing and doing. What shall I say? What is being done is little enough, and your thinking, it is of one thing only—war."

Perhaps it is the great change in the temper and mind of the people that will bring the new creative life, when the moment comes: "When the men come back from the war." That is what we have to keep our eyes fixed upon, and we must look out for the signs of the new life. They are evident enough. And as soon as men begin once again to create, instead of depending every thought to destroying, the reaction on our National Art is likely to be very great indeed.

To me, as you know, the Arts mean more than painting, sculpture and architecture; they have their roots deep in life, and are if rightly understood a living protest against that mechanical order of Society which is now, in Europe

at least, breaking up, so that, phoenix-like, a better order may come. For many of us artists the chief lesson to be learned at this moment is that the new society will need before all things the "Aesthetic synthesis." By that I mean it will be put together no more in little mechanical bits, by little individualistic wills, but by a greater will, and with a more nobly regulated purpose. It will be less analytic, in the sense that the scientific specialist is analytic, it will be more synthetic, in the sense that it will be the work of men who see things as a whole—much as the painter or the architect sees his work, when he says "Will it come together?" I think it likely that artists and dreamers will have more chance in the construction of this new world, when the old has been more fully cleared away. It will not come at once—but it will come. For after all, the "business men"—these practical men—financiers, traders, lawyers, diplomats, politicians and men of the world, have made such an appalling mess of things! But our time is not yet.

When we take stock, therefore, of the

work of contemporary English artists, we find that the problem of expressing this new purpose has been altogether beyond us. Not only have we no leisure to look at the light, but if we had it would blind us. Our eyes are untried, and perhaps will be so for many years. English art as we know it—or knew it before August, 1914—divides itself into four activities. My classification is not the orthodox classification of "Fine" and "Industrial" Art, which is a foolish one belonging to the discredited commercial age we are now engaged in sloughing off, nor is it the equally worn out classification of "painting," "sculpture," "architecture," the classification of the dead academies. The four activities may be grouped thus. First there is the work of the conservatives, the professional artists in all branches of recognized art, the men who work conventionally, and "respectably," who make fortunes or not, win titles or would like to. Every now and then they produce a masterpiece in architecture or painting, and they also produce all that is commercial and banal. The second activity is in the new civics. It holds the architects and town-planners and officials who are building up the new city life, officials like the late Sir Laurence Gomme, dreamers and enthusiasts like Patrick Geddes. The third contains the "Arts and Crafts" people, individuals—men and women in their little groups and workshops, who, like barnacles, are steadily boring holes into the old rotten hulk of Industrialism. The immense importance of this third group is that it is in closer touch than any of the others with the working classes, for it is directly up against the problem of machinery. As a consequence it holds in itself the new and higher ethics of labor. The fourth contains the rebels—painters, sculptors, art critics, who are feeling their way into new forms. They are the antennae of the social order. At the outbreak of the war, and for a year or two before it, they were in a curious subconscious way prefiguring the European cataclysm in pictures that looked like scrap heaps of broken mechanism.

If for the moment all these men and women are busy fighting, or making shells, or artificial limbs, or building tin cities for ammunition workers, or looking after

Belgian refugees, they are none the less thinking of the new order, thinking sometimes rebelliously and sternly. There is a tremendous purpose in the hearts of many that is saying: "Under no circumstances will we tolerate the same conditions of life that held before 1914. We may be fighting the Germans now, there is a bigger fight to follow." I believe this feeling—it is a sort of savage optimism—of the changed order that men are determined to have "after the war," is fairly prevalent among all classes. It has something grim about it. We are dissatisfied with ourselves. If we are sweeping out the evil spirit, we have no intention "after the war," of taking in another seven worse than the first.

Of conservative—conventional work—my first category, there has been the usual output in the Royal Academy, good and bad, and for the most part profoundly dull. We walk up and down those great galleries—they always bored us a little, except when we came to look at our own work—and find now that they have lost their appeal. We are thinking of the war, and the new life. We want the artists to interpret our thought, and they cannot do it. There are a few fine portraits, there are Orpen, Lavery, Sims, and one or two others who rise above the mere painting of the "typical English face that once seen is never remembered." There are some interesting decorative pieces by Brangwyn and his school. There is Strang, there is Greiffenhagen, a rather charming frieze by Anning Bell, and aerial perspective of the ruins of Ypres by Wylie, which might have been so much more grandly done, a little Italian recollection by Harry Morley, a sculptured head by Richard Garbe, and a few other pictures, and modelled works that stand out, and somehow—so I at least felt—make good the link with the broken past, the time long ago, before August, 1914. For the rest I left Burlington House unrefreshed, feeling as Keats might have felt "The weariness, the fever and the fret

Here where men sit, and hear each other groan."

Perhaps the last word in conservatism, the best of what is left of good draughtsmanship and typography, is to be found in the new publication *Form*; for there we have the work of Ricketts and Shannon, work



that is destined always to mark the highest point in such refinement and nobility as the end of the nineteenth century attained. In this publication also there is work by younger men, doubtless touched by the war, Justin O. Spare, Frederick Carter, W. M. Quick. It does not move me now, it could have ten years ago, but it has its significance and its place. Nor must we forget the occasional contributions of the cartoonists. They for the moment take us into reality, because they interpret thought, and among them the greatest of the Englishmen is, for me, Will Dyson. I have seen cartoons of his that give me not merely the war, as the draughtsmen of Punch give it to us from week to week, but the war's meaning and inner purpose. Dyson we have not only an interpreter, but a seer among English artists. He somehow understands what democracy is thinking and dreaming, and has the power to uncover its heart.

As for the second of our activities; all civic construction, town planning, architecture—the form of art which in America is going ahead with such swiftness—all is suspended. Our Garden Cities and developments in town and country are for the time being, things of the past. We may peep at them in exhibitions, but it is like looking at them through the wide end of a telescope. Mawson's Athens, Barry Parker's Porto, Atkinson's improvements in the city of Bath, the Dublin Housing and Town planning scheme on which I was myself working when the war broke out—they are put by. We look at our plans, and models and reports, and wonder if we shall ever touch such things again. Compasses rusty if unused and paint brushes unfamiliar. Even though we know, somehow, that the younger men shall do these things better than we, we would like none the less to be allowed to carry some of our great dreams through. That is where the men of my second category have the advantage over the conservatives—their dreams are greater, but there also lies their handicap; they have to wait on the common impulse. There has been talk in Parliament about the new Charing Cross Bridge, but in London, just as in Dublin, so much of which was blown down a few months ago—the general feeling among far-sighted people

is that if the new thing is to be done, it should be done in a newer and better way. It should be a greater scheme, with a nobler vision. We need a town planning scheme for the whole South London district, the complete removal of Charing Cross station, the reconstruction of Waterloo, and we have a profound mistrust of the politician and the parliamentary expert. We no longer want this pettifogging compromise, these bits of streets planned anyhow, these worn out classic forms hiding lies of steel, these damnable boardings advertising some trivial commercial man's wares, this muddle-headed utilitarianism, this drive that leads us nowhere. Engineers, architects and the men who think in terms of the greater city life, must in future work together, the expert, as distinct from the "commercial man" or the mere official, must be given a chance. Among those who think in terms of the greater life is Patrick Geddes, and his inspiration in the new civics has been great. He was preaching recently at Oxford, and is one of the assessors on the Dublin scheme. But he has barely touched the commercial mind yet, and it is only a few of the rarer spirits that have come under his spell, yet the seed of him is in strange places, in Dunfermline, in Chelsea, in India.

Of the men and women of the arts and crafts—our third activity—it is still more difficult to speak. Their supreme need is coordination, and after the war is over they will doubtless have learned the great lesson of how to combine. Their work emphasizes their individualism, necessarily so, for it is personal skill, fancy, invention, applied to all the functions of life. We had a notable conference recently at the Hall of the Art Workers Guild, to discuss the prospects of the arts and crafts. It was under Henry Wilson's presidency, for we had elected him to fill Walter Crane's place. It lasted three days and had special reference to the carrying on of arts and crafts in country districts. We seldom realize—so accustomed are we to factory conditions of production, and the concentrated life of great cities—that agricultural pursuits and the skilled pursuits of the hand, *i.e.*, of the individual craftsman, the man who thinks, and invents, and dreams—are kindred pursuits. Country ethics are

artist ethics, town ethics are often not. I cannot say that the conference took us on much, but it made us reconsider basic principles, it showed us how we had been drifting from the underlying truth, and it revealed the most interesting fact that great numbers of artist craftsmen had, in England, in the last fifteen years, carried their workshops out of the great city into the country. There was a direct cleavage of thought between the town artists, and the country artists. The latter were not exactly pessimistic, but they had less of the amiable and ubiquitous optimism of the townsmen. Perhaps they had bitten off more than they could chew, but they made us feel that one of the great fights ahead, and much of the reconstruction in the arts, lay in grappling with the conditions of country life. Henry Wilson's work for the temporary halls in Burlington House were shown and discussed. In those halls the great Arts and Crafts Exhibition is to be held in the winter. This "coming together" of the Royal Academy and the Arts and Crafts is one of the most significant signs of change in English art. It means that at last the commercial classification of "shop" art and "fine" art is thrown over, there is fear no more that the walls of Burlington House shall be profaned with objects whose idea is that the quality of beauty may pervade everything. The coming exhibition is not likely to bring to light much new invention, little has been done since August, 1914; rather will it sum up a period in English workmanship and make a starting point for the new age to come. But of all this I will write you more fully at Christmas.

But there is one thing I want especially to say to my American colleagues, and it is this. The first move in this, our enfranchisement from the machine and its commercial bondage—and here I speak not for the painters, but for the architects, the decorative men, and for all workers in the arts and crafts—is that we must come nearer together. We must be able to talk to one another through our productions, in our guilds, and groups; and we must have free trade in each others commodities. A necessary step toward this is for us English artists to be able to send our products into the United States, and vice

versa. We cannot do this at present. An individual product, not made by mechanical process, is too handicapped by tariff conditions. It may pay the big commercial houses, but the artist craftsman simply cannot afford all these charges of freight, carriage, bonding and then perhaps 60 per cent on the top of his costs if the goods are sold. The present system is prohibitive. I cannot conceive that it would hurt anyone, on the other hand it would be an immense gain to Americans and English alike, if the tariff on works of art were taken off. And here, of course, I do not mean pictures alone, for—mark the immense social significance of the "arts and crafts"—a change in this method would mean that the decision of what *was*, and what *was not* a work of art would have to be left to the artists themselves in their appointed societies and groups, and no longer to custom-house officials, politicians and trade unions. It would mean that our English and American societies would come more into touch, we should mutually raise the standard of quality in our work, for when all is said and done it is quality, and not commercialism, that we stand for. I look forward to the time when our English societies, the Art Workers Guild, the Arts and Crafts Society, and the other groups and guilds of artist craftsmen, shall be affiliated to the American Federation of Arts, the Boston Arts and Crafts Society, and the other live groups of artist craftsmen in the United States. For indeed our objective is no longer national, we have a greater purpose. We could then work more helpfully together to further the cause for which we all stand, instead of as now, being "slaughtered" by unintelligent business interests whenever we happen to get into their way. I suggest that a first step in this closer union of the American and English artists is for the American Federation to make arrangements for bringing the whole English Arts and Crafts Exhibition over for display in the American cities, so that the latter shall understand what the Englishmen are trying to do—a thing that is by no means clear yet to our friends in the United States.

And now for my last group of activities; what shall I say of the rebels? They are so lovable and so annoying. We have heard very little of them latterly—even of Roger



rey's Omega Shop—for they are binding the wounds of that society they have helped hard to destroy. "Blast" surely is going on, with greater purpose, "in the trenches," and those strange compositions may have more meaning now, when entitled "Battle-field in Flanders," instead of "Portrait of a Gentleman." For it used to be said that the title meant nothing and that all we needed to consider was, in the words of Mr. Clive Bell, "significant form." What they have been aiming at, these rebels, is a society that "signifies something," and in which men and women must have the right media for expressing their thoughts

and feelings—media that are not merely "paint," but the thousand and one other materials, glass, iron, stone, clay, textiles, wax on which to stamp their personality. Remember that all these things, and the livelihood that goes with them, have been filched from us by the machine. The rebels indeed, in their reduction to absurdity of the art of painting, have helped us to that nobler interpretation of the arts as a whole that is to follow the war—in the words of a great French psychologist "*Le véritable objet de l'Art c'est l'expression de la vie.*"

Yours sincerely,

C. R. ASHBEE.

## STEPHEN HAWEIS AS A CIVIC ARTIST

BY AMELIA DOROTHY DEFRIES

THE Civic Movement is becoming to our era even more important than Socialism as to our fathers, because it is a synthesis of all that has been recovered from the past in its best, welded into a scheme of social life which includes the most practical as well as the finest in the life of today; all needs and all parties find themselves fitted in this system of international co-operation which finds a use for every kind of mind, a natural use for every organ of human life.

The place of art in relation to the life of the community and the city is being recognized by the politician, the biologist, and the sociologist as well as by the artist himself. Over and over again the Prime Minister in the Civic Movement has scorned the Utilitarians who pushed art out of the national life.

"Utilitarian has been our attitude, Utilitarian our recklessness toward Nature and our callousness toward art" he cries. Close upon the heels of Prof. Patrick Geddes comes Walter Lippman with his plea for "finer environment" enforced by Professor Santayana's statement that "all things on what life has made interesting to the senses," fully borne out by Dr. Weischel, founder of "The People's Art Guild," who wrote to me "I am a sociologist primarily, not an aesthete. I have been

connected with the Labor Movement all my life and I have turned to art as *the only means of awakening personality.*"

In the heyday of city decoration in Italy the Siennese looked on their painters as "By the Grace of God those who manifest marvellous things to common and illiterate men, by virtue of the Holy Faith and to its Glory," and so again will we look upon our painters.

In May, 1916, The American Federation of Arts met in Washington to discuss Civic Art, well knowing that these two words cover more than merely the erecting and decorating of Museums, for as Santayana so well put it: "A living art does not produce curiosities to be collected, but spiritual necessities to be diffused."

A generation ago the Rev. H. R. Howe was calling out for music for the people, and today in many (but not in a sufficient number of) places the very best music is within the reach of all. Before many years are past the very best painting will be among the citizens, as indeed it was prior to the advent of the art-broker, the commercial middleman, the capitalist.

In November, 1915, at 305 Madison avenue, New York City, Mr. Stephen Haweis—the well known English painter—aroused a great deal of interest with an exhibition of pictures painted in Melanesia,



STEPHEN HAWEIS CAMPING AT THE SEA-GARDENS, HOG ISLAND, NEAR NASSAU, BAHAMAS

Polynesia and in the Sea Gardens of Nassau in the Bahamas. It was not only the subjects he had chosen, or the delightfully written preface to his catalogue (he writes as well as he paints) that caused the sensation, but the totally fresh point of view he had brought with this new phase of his art. "Art for us," he said, "has become synthetic interpretation."

It is a curious coincidence that in the same month there appeared in England a volume from the pen of Professor Geddes (of whom Mr. Lippman wrote "I come more and more to value his marvellous synthetic power"), and in this book which is called "Cities in Evolution" he has given a complete justification of Haweis' new attitude and of the novel technique which he evolved. This scientist and this artist without knowing one another, are standing at the head of a thought stream, the importance of which it would be difficult to over-estimate. Descriptions of technique are always tedious, and in any case Stephen Haweis' methods of expression

are so varied that it is better to see the work than to describe the ways in which by "curves selected from a moving figure or from a stationary body seen while you yourself are in motion, and united in harmonious arrangements" he has opened out a perfectly original line of art, which is never in the least crude or eccentric, and which never loses the beauty of color, or delicacy of touch for which his early paintings were remarkable. He has passed over the art of Gauguin, Picasso and the Futurists as a bird in flying low might pass over flowers, catching their scent, retaining it scarcely a minute and getting beyond it.

People who know the Sea Gardens at Nassau, where the water is so clear that one can see the under-sea life as distinctly—with the help of a glass bottomed bucket—as if the ocean were an aquarium, have told me that to them there is nothing strange about the pictures he has painted there, but to an audience accustomed to paintings of the corpses of dead fish, these





NUDY IN THE SEA-GARDENS OF NASSAU

STEPHEN HAWEIS



ANGEL FISH IN THE SEA-GARDENS OF NASSAU

STEPHEN HAWEIS

studies in rhythm may not at first be intelligible. It is the same with the Polynesian and other South Sea work, of which the artist writes: "No primitive or uncivilized man would hesitate for a moment or fail to understand it," yet all the time we are facing no reversion to uncivilized art forms, but a simplification and a development of a civilized art, in which "details of lesser importance have been sacrificed for the sake of absolute truth."

Now the curious thing is that Haws away in these remote islands should have been working out an art-form that is exactly accounted for by Geddes in his latest book, when he says, "Ideas are but sections of life, movement is of its essence. This life-movement proceeds in changing rhythm initiated by the genius of the place, continued by the spirit of the times."

And so, at last we have an art which is in harmony with science and yet remains pure art; and its psychology seems but an added chapter to the teachings of Gotam, the Buddha, which explains why the Nassau paintings of Haws bring us some hauntings of the art of China and Japan, while being in reality as different from those as they are different from the art of Whistler.

In a word, here is an artist who has really added something to our knowledge, widened the art field and manifested marvellous things!

The invention and continual improvement of the camera is to art the liberating instrument that improvement in locomotion was to the galley slave. Artists have been freed for subtler studies; Tolstoi's Future is our Present, and Stephen Haws is in touch with the secrets of the universe; to interpret them upon the walls of cities is his mission.

Of the pictures shown at Madison avenue he wrote, "Most of these have been simplified with a view to mural decoration on a large scale." This he has commenced to carry out, and the decoration on the walls at Old Fort, the residence of Dr. and Mrs. Dolley, near Nassau is everything that a mural painting should be. There have been a vast number of paintings on walls which in reality should have been book illustrations, or

framed academy pictures, but there have been very few absolute mural paintings.

This one at Old Fort is the result of a study of the region, a knowledge of the people's habits, a collecting of the essence of the place; and it spreads itself over the wall, seeming to have come there without the intervention of the hand of man. A perfectly balanced and quite effortless composition, it seems to be where it belongs, yet in any exhibition it would hold its own as a record of the region, and as a decoration of unusual character.

I have seen enough of this artist's work now, to realize that wherever he might do a decoration he would distill the character of the region and produce a synthetic interpretation of the essential personality of the daily life in that place; for he has, unconsciously, the true civic spirit. So that a decoration he might do, let us say, in London, would be quite unlike the one he has done in the Bahamas; but if, as is rumored, he should be commissioned to paint on the walls of the New York Aquarium, he would probably base that work on the innumerable studies from life that he is now making in the Sea Gardens, where the natural wonders "transcend the wildest dreams of Arabian Nights." Here he has spent the best part of a year, rendering articulate the inarticulate beauty of the place; and "the joy of his great sanity is not less because he can lend it to others and has borrowed it from a faithful study of the world."

Nevertheless there are some who do not yet see in his art the essential character of the district. They have never seen Nassau look like this, and can only appreciate a direct representation of the obvious. Such people imagine him to be a Cubist. Indeed one actually said "when is he going back to Cuba(!)?" . . . and another superficial observer announced that the painting was "a libel on Nassau." They are the losers, for they are unable to appreciate that success in art which "consists of the power to concentrate countless experiences and emotions within the restricted surface of a canvas."

Another interesting side to this second period of his art is suggested in his catalog when he writes: "A modern artist seeking the laws governing rhythm and movement





THE BEACH

EARLY WORK

STEPHEN HAWEIS

lastic expression, should go to the Sea Gardens of Nassau, as the last generation to the Louvre, or the National Gallery of London" . . . here is the nucleus of the art training of the immediate future, Haweis, wandering like a mediaeval monk from one point of interest to another, living wherever he finds what he desires to study, is in himself a symbol of the ideal teacher, in himself an ideal school of art. He has made us realize that a building is not constitute a school of art. Undoubtedly we are soon going to see new methods for the "veritable orchestration of the arts and correspondingly of all the natural sciences" toward which Geddes and his legion of colleagues have been working for nearly forty years; Haweis now appears as the herald of what they prophesied; grounded in the methods of the past, he knows what to reject, what to keep and what to add; and to aid the art training of the modern student, he has many ideas which are essentially practical. The effect of his work on the New York art critics was best expressed by Mr. Charles

Caffin, who wrote: "The Sea Gardens of Nassau became to Haweis' imagination the nucleus of the rhythms of the universe and a perpetual object lesson of the magic of rhythm in harmonizing physical, mental and spiritual sensations. . . . He has secured this harmony by establishing rhythmic relations between all the parts selected, so that everything is united in a decorative ensemble. His decorative sense is distinguished by a fluent creativeness that finds expression in ample forms and subtle delicacies. And to the fascination of these designs is added a remarkable suggestion of objective truth. The marvellous beauty of the Sea Gardens has been wonderfully visualized.

Without losing the joy the old painters took in beauty, Stephen Haweis has given expression to the thought of his era; and, more successfully than any of the other modern artists, he is creating the art of our own day and suggesting a new system of art education which is on the sound basis of nature-study and brings life where the academies have brought death.



FIJIAN DANCERS

STEPHEN HAWEIS

A writer in *Arts and Decoration*, while admiring his work, regretted that Haweis was "too intellectual"; this writer surely forgot that in the most wonderful of centuries—the thirteenth—the artists tried to synthesize all the knowledge of their contemporaries; yet, who complains that Thirteenth Century Art is too intellectual?

Regarding this attitude to his work an amusing story is told of Haweis: A friend wanted to divide into two parts one of his writings (called "The Seven Ages of God") and he replied by return of post: "No divisions to be made for weak-brained readers." In the same way he makes no concessions to weak-brained critics.

Stephen Haweis undoubtedly belongs to the Civic Movement, of which Geddes wrote in 1913: "A disadvantage of the Town-Planning Movement, as yet, is that people think it merely or mainly suburban; or, architectural at best. But the needed *renewal* of home life and home conditions throughout the industrial world is (and will be) delayed until the larger Civic Movement now plainly nascent, and in well nigh every land, has gathered strength, and becomes more clearly *intelligible* and purposive throughout the world." . . .

It will be seen that for this great biologist a city is nothing but a collection of Homes, which with the halls of learning, amusement and of government should be as beautiful as the heart of man can make

them; clearly the chief problem, outside the war, is here: for an organism is modified by its environment; or as Marie Bashkertseff said long ago, "Half our character depends on our surroundings."

#### THE FEDERAL ART COMMISSION

Several changes have been made in the personnel of the Federal Commission of Fine Arts recently. The terms of service of Mr. Peirce Anderson, architect, of Chicago, and Mr. Edwin H. Blashfield, painter, of New York, and Mr. Cass Gilbert, architect, of New York, having expired, the President appointed Mr. Charles A. Platt, architect, of New York, Mr. J. Alden Weir, painter, of New York, and Mr. Wm. M. Kendall, of Massachusetts, to succeed these gentlemen. Mr. Platt is not only an architect, but an etcher, painter and landscape gardener; in fact one of those "many-talented few" who are exceedingly rare and whose judgment must prove invaluable to such a commission as this. Mr. Weir, as is well known, is the president of the National Academy of Design, the highest office which an American artist may hold, and is a painter of great distinction. Mr. Kendall is a member of the firm of McKim, Mead & White, and has done much distinguished work. All have consented to serve.





THE GALLERY ON THE MOORS, GLOUCESTER, RALPH ADAMS CRAM, ARCHITECT

## THE GALLERY ON THE MOORS

GLOUCESTER has for many years been a favorite resort of artists, but has been made more attractive during the season by the erection of a very charming gallery by Mr. and Mrs. William Edwin Atwood, who have felt with others the need of such a place as this.

The gallery, of which a picture is given herewith, was designed by Ralph Adams Cram, and has been erected, as Mr. Cram himself has said, by means of medieval building methods, each workman taking an individual and personal interest in the work. It is very simple in line, a one-story practically a one-room structure with a tiled roof. The foundation walls are of grey stone, the exterior walls are of stucco, and the beams and timbers are hand-hewn and pegged. The little porch is a copy of an old English doorway, through it one enters a vestibule, the walls of which are painted a rich deep blue. The choice of this color is deliberate, giving, in the artist's thought, a certain hushed feeling of

quiet expectation before entering the main room. The main gallery is finely proportioned, and on its walls at least sixty paintings may be hung without crowding in a single line. At one end is a stage, fully equipped with trap doors and adjacent dressing rooms for theatrical use; at the other end there is a little balcony, in which a literary corner has been established with books on Gloucester and art publications. The gallery is situated, as its name implies, on the moors between the harbor and the sea, near enough to the main road of travel to be accessible, yet remote enough to possess a certain desired isolation. It stands in fact on an eminence, adjacent to the famous duck pond, familiar through having been painted many times.

It is Mr. and Mrs. Atwood's desire to make this gallery a center of art interest, and while giving it freely to the artists for their use and to the public for their pleasure, they will personally superintend it and see that it fulfills its generous purpose.

It was finished the last of August, just in time to be opened the first of September with an exhibition of paintings and sculpture by artists in Gloucester and the vicinity—an exhibition which, though very rapidly assembled, compared most favorably with the larger exhibitions held in the great cities each winter. It is a severe test to put to works of art to show them so near the place in which they are painted, when nature and fact invite comparison on every side, when the outdoor world is most colorful and the sunshine most sparkling. But the pictures shown in the exhibition in the Gallery on the Moors stood this test.

There were just two rows, and they were hung with excellent judgment. A painting by Mr. Duveneck of Gloucester Harbor, was given the place of honor, flanked by portraits by Cecilia Beaux and Charles Hopkinson. There were other Gloucester pictures by Hayley Lever, John Sloan, George Noyes, Louise Brumback, Eben Comins, Henry B. Snell, Alice Schille and others. Martha Walter contributed a charming portrait study of a young girl, painted in the full outdoor light, which made an admirable center on one wall. Walter Palmer contributed two of his interesting winter snow pictures; Arthur Dow sent a large and impressive canvas of majestic western scenery. A brilliantly painted still-life—a picture of zinnias in a bowl, by George Noyes, lent a spot of delightful color. Louis Kronberg sent two of his characteristic pictures of ballet girls, and William B. Closson a very at-

tractive impressionistic figure group. In short, it was a most excellent show, one which could be viewed many times with interest. In addition to the paintings there were some excellent works in sculpture by such well-known artists as Charles Grafly, Anna V. Hyatt, Anna Coleman Ladd, Louise Allen and A. H. Atkins.

It is almost needless to say that the exhibition attracted very considerable attention, persons visiting it from all parts of the North Shore as well as from Cape Ann. Several sales were made. In subsequent seasons it is planned to hold in this gallery a series of exhibitions giving the artists opportunity to show their works and to see them in conjunction with others, and the public this added interest.

The gallery will also afford a place for musicales, dramatic entertainments, lectures and the like, stimulating the intellectual life of Gloucester as well as enhancing the pleasure of both the summer and permanent residents.

Most auspiciously it was opened by a lecture on the work of the American Ambulance Corps, given by Mr. Leslie Buswell, a member of the corps, and illustrated by moving pictures of the service and the French Army presented to the Corps by the French Government. The lecture was given in the interest of the work, and Lord Aberdeen made the introduction.

The erection of this gallery is a tangible evidence of the increasing appreciation not only of art, but of its relation to life in this country.

L. M.

## CONTEMPORARY ART IN ITALY

**T**HERE is probably no country in Europe whose contemporary art we know so little as Italy. The fact is that that beautiful country of dreams is so associated in our minds with historical events and traditions that the fact that she is modern and that she has a life today is very often forgotten. From an Italian correspondent we learn, however, that even in the present war time there is a good deal of activity in art there.

Turin has its Academy and its Society of Fine Arts, both of which hold annual ex-

hibitions. In Milan there is a Society of Fine Arts which holds two exhibitions each year and an Academy where a National Exhibition is held every two years, an Association of Lombardy Aquarellists, and a Society of Etchers and Engravers both holding Annual Exhibitions, besides two private galleries showing exhibitions. In Genoa there is a Society of Fine Arts exhibiting annually; in Florence an organization with the same name with its Annual Exhibition; in Rome a Secession and a





LAGER

CARLO FORNARA

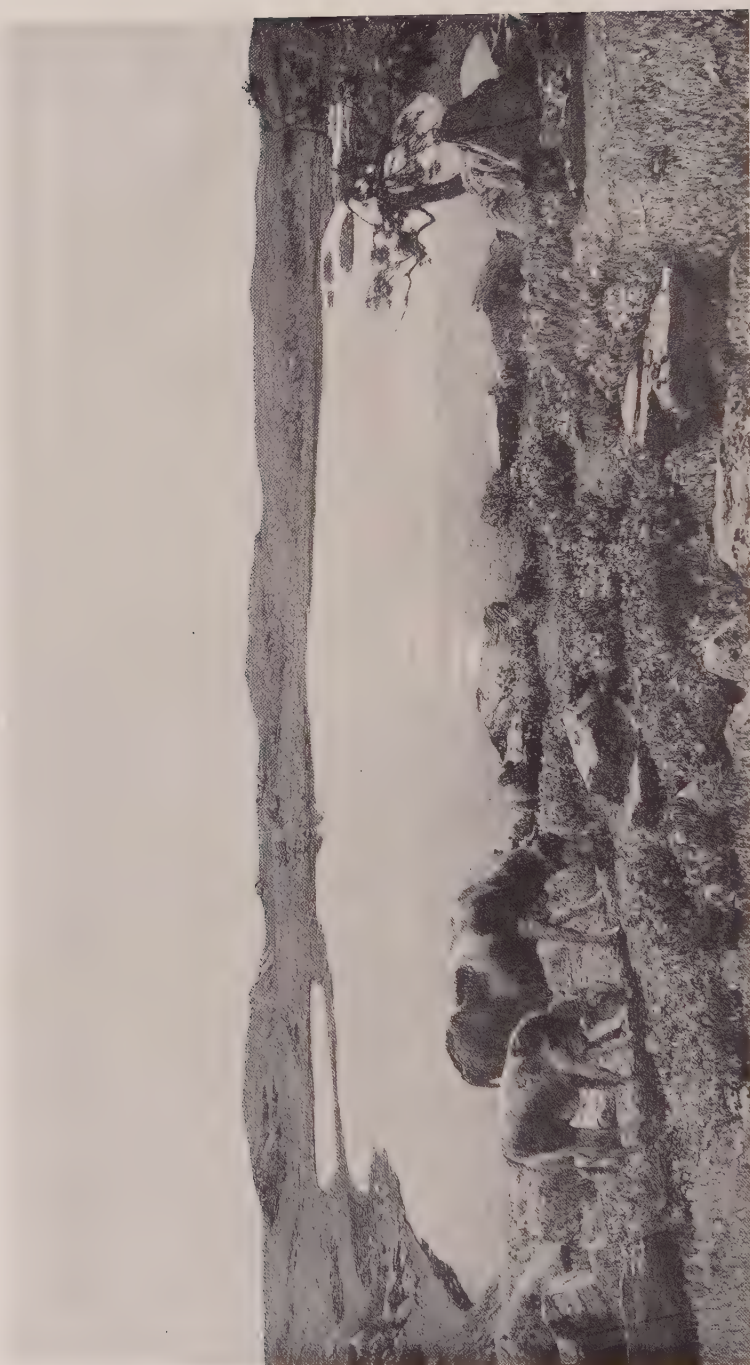
ty of Painters exhibiting regularly after year; in Venice there is a great annual, international in character, suspended for the present on account of the war, and in Naples a Society of the Fine Arts with its Annual Exhibition.

In the great days of the past the artists of Italy are divided into regional groups, and their art has, as it is understood, a strong regional flavor. Herewith are reproduced paintings by Carlo Fornara and Giovanni Previati, groups of whose works were exhibited recently in the Permanent Exhibition at Milan. Signor Previati is not unknown to American art lovers, an exhibition of his work having been held in New York a few years ago. Signor Fornara is a painter of no less reputation. His studio is in the Alps and it is from these that he derives his inspiration. He has exhibited in Munich, Paris, London, Petrograd, Liverpool and Venice, and has attained considerable distinction. He is

regarded as the successor of Giovanni Segantini whose technical methods he commonly employs. He is an excellent draughtsman and colorist.

From the Annual Exhibition of the Associazione Aquarellistica Lombarda held in Milan the Government Commission purchased for the National Gallery of Fine Arts a painting by Riccardo Galli entitled "The Digue," and a landscape by Giovanni Greppi. John S. Sargent was represented in this exhibition by a "Portrait of a Painter—Raffaele," as well as by a landscape study. This exhibition, which is held regularly each spring at the fashionable "Palazzo Cova" in Milan, is always reckoned an event of first importance by Italian art lovers. Among the prominent Italian exhibitors this year were Paola Sala, Riccardo Galli, Renzo Weiss, Carlandi, a Roman painter, and Nomellini, a Tuscan painter, who was, by the way, awarded a gold medal at San Francisco.

A. C. T.



FONTALBA

CARLO FORNARA





THE DYKE

RICCARDO GALLI



PA

GAETANO PREVIATI



THE WAR

GAETANO PREVIALI





GREEK THEATRE—CRANBROOK, THE ESTATE OF GEORGE G. BOOTH, MICHIGAN

## THE CRANBROOK MASQUE

BY IRVING PICHEL

THE ungenerous may lay it to a matter of climate that California should have been the first state to build outdoor theatres. And proceed to the inference that nothing short of a real striving for perfection could have encouraged the erection of such theatres in the variable climates of the more eastern states. Certain it is that the splendid Greek theatre at Berkeley, the small, but equally lovely, theatres at Eakersfield and Point Loma have been incentive to like attempts in the east. Until this year, our outdoor theatres have been natural amphitheatres with the stages, well adapted to drama of a general sort. The first important outdoor theatre in the east to employ a strictly architectural structure was dedicated at the end of June, near Birmingham, Mich. It was built by George G. Booth on the crest of a hill on his estate of Cranbrook, with no deeper motive, at first, it may be, than a desire to add still another grace to an estate already lovely with formal gardens, pergolas, terraces, and artfully

landscaped lagoons. To be sure, Mr. Booth was interested in outdoor theatres, but no more so at the outset than he was in sunken gardens, fine architecture, and beautifully printed books. As the theatre grew toward completion, Mr. Booth began to see its possibilities as a treasure for the whole community—a sort of artistic commonwealth that no one man should hold for his own. So he gave word that the theatre was to be open to any group or society that wished to use it, provided, of course, that their undertakings were of a character suitable to the dignity of the place. To give it over formally and, in the final result, to set a standard for it, he arranged for a dedicatory performance to be given under the direction of the Detroit Society of Arts and Crafts. Sam Hume was engaged to stage the production, Sidney Coe Howard to write the play, and actors were drafted from several counties around to play it. The costumes were designed and made by the Society of Arts and Crafts, the choruses were sung by the chorus of the

Ypsilanti Normal School, the very properties used in the play were manufactured on the spot. It was, in as true a sense as one could ask, a community effort by which the community celebrated and laid claim to a great gift.

The theatre, in its setting and its architecture, is well able to bear so high a function. Without the least suggestion of austerity, it has a simplicity and dignity that fit it to be nothing less than a temple of dramatic art, if Michigan should be so proud as to produce a literature for it.

Semicircular tiers of stone seats face a grassy orchestra, and, beyond it, a stage elevated a few feet above the ground. At either end of the stage there is a rectangular building, joined across the back by an open screen, formed by three large arches. Through these openings, there is a vista of a long pool, encircled by stone walks and enclosed by cedar trees. At the end of the pool stands a little temple with a deeply recessed center opening, dark and deep enough to be the interior of Clytemnestra's palace, or merely a gateway to leafy woods beyond.

The Cranbrook Masque left none of its possibilities untouched, and Mr. Hume, in staging the play, showed a keen feeling for its vistas and its architectural adaptability.

The play, in a series of five episodes, sets forth the allegory of the poet's quest for beauty and the obstacles that he encounters.

The theme, then, is not unconventional, and the stories of the five episodes are composed of familiar stuff. Quite deliberately so. For with a story that runs freely and a theme that can be accepted without argument, he can poetize or philosophize or otherwise decorate as much as he pleases. For a masque to fill the particular need of this occasion, no method could have been more astute.

The play opens with the return of Orpheus from the lower world with Eurydice. The gods have ordained that he shall not see her face until it is time, but her pleading and his own impetuosity betray him and he looks back. The Shades take her away, and the poet is left mourning her loss. Then comes the god Pan at the sound of Orpheus' lament. He shows

the poet his mission of song, the repossession of the Beloved in a land of fancy, where Eurydice and many another person of story is held prisoner. Pan is to lead the poet, and he calls on Fool's Gold, who is Fancy made flesh, to be the poet's servitor. All three set out to take possession of their new kingdom, and at the beginning of the journey Eurydice is there to greet Orpheus and accompany him. But they are menaced as they go by Caliban, a sinister demi-god. He is immortal, too, and they are to meet him again in their wanderings.

Throughout this first scene, from the slow processional of the chorus, through the dignified postures of the principal players on the stage, to the recessional of all the players along the side of the pool, there was an atmosphere of the classic, a recollection in the dances of the primitive poses of figures in Greek vase paintings, and more than a suggestion, in the cool architecture and sweeping compositions on the upper stage, of Alma-Tadema. The whole first scene was played by the light of sunset, and the gleaming walls of the theatre or the shimmering pool caught the evening red.

At the close of the scene, in the dusk light of the early evening, Pan, in the guise of a medieval monk, entered again, accompanied by Fool's Gold, the two bearing a great missal out of which they intoned nasally. Presently, a throng begins to gather to witness the mystery play that a young poet-monk has written in honor of the Virgin. The young monk is our poet, and at the close of the scene, when the picture of the Madonna and adoring angels is revealed, we recognize in her the figure of the Beloved, the constant object of his search. The curtains are drawn, the crowd disperses, and in the half light, the monk is left kneeling alone. Again the curtains are drawn, again in the full glow of blue and gold bathed in light the Cimabuesque vision of the Madonna. She smiles on the poet, and he goes nearer, kneeling at her feet. The curtains close on them.

The third episode is Elizabethan England. Now for the first time, the scene was flooded with artificial light, the bright sun of May-day. Pan is the master of the morrice dancers at a little May-day festival. There are the pleasures of rural



England—country dances, romping hobby-horses, Jack-in-the-green, and somewhere in the distance, voices singing "Sumer is Iumen in." Now comes Fool's Gold, heralding the approach of his master, Diccon o'Bells, the best morrice dancer in England. There is a momentary interruption by a party of mariners about to set sail for Virginia. With them, they have Caliban. Presently, accompanied by a rout of wildly dressed children, Diccon comes and challenges the village to produce somebody to dance him down. The only one to take up his challenge is Maid Marian, and she succeeds in out-dancing him, but not because he fails in the step. He is rapt in gazing at her and has no heart for the morrice. A few ardent words, too impetuously spoken, and she rebuffs him. The returning mariners find him a ready candidate for a journey over-seas, and Maid Marian is left weeping.

In the next scene, the mood is changed: soft blue light from an imagined moon, squires flitting about shadow-like, soft music of plucked strings, Pan as Capomicro, a *Commedia Dell'Arte* pantomime of Pierrot and Columbine with a triumphant Harlequin to win her away. Then the play begins. Lady Columbine, the Betrothed in a farthingale, is betrothed lovingly to one Lord Pavanello. Harlequin, the poet, has been called from Bergamo to write the betrothal ode. But when he meets the Lady Columbine and they have danced together in the Pavane, he whispers of true love in villanelle and triolet, with his pretty conceits of his verse-world. Pavanello engages a Bravo to win back the betrothed by force, but Harlequin makes short work of Bravo and Pavanello.

There are his pretty triumph, soft laughter, and light, thoughtless hearts suddenly broken into by the return of Caliban from the New World. He comes wearing a robe of gold, scattering gold coins about him, flinging them contemptuously at the very face of Harlequin, and asking, "Can you make a poem of that?" The Caliban and Pan are led away in golden chains, the lights fade on a world without song. From out the darkness comes the voice of the Tragic Actor, he who at the very beginning had set the actors on and ordered the play. Answering him, come the voices

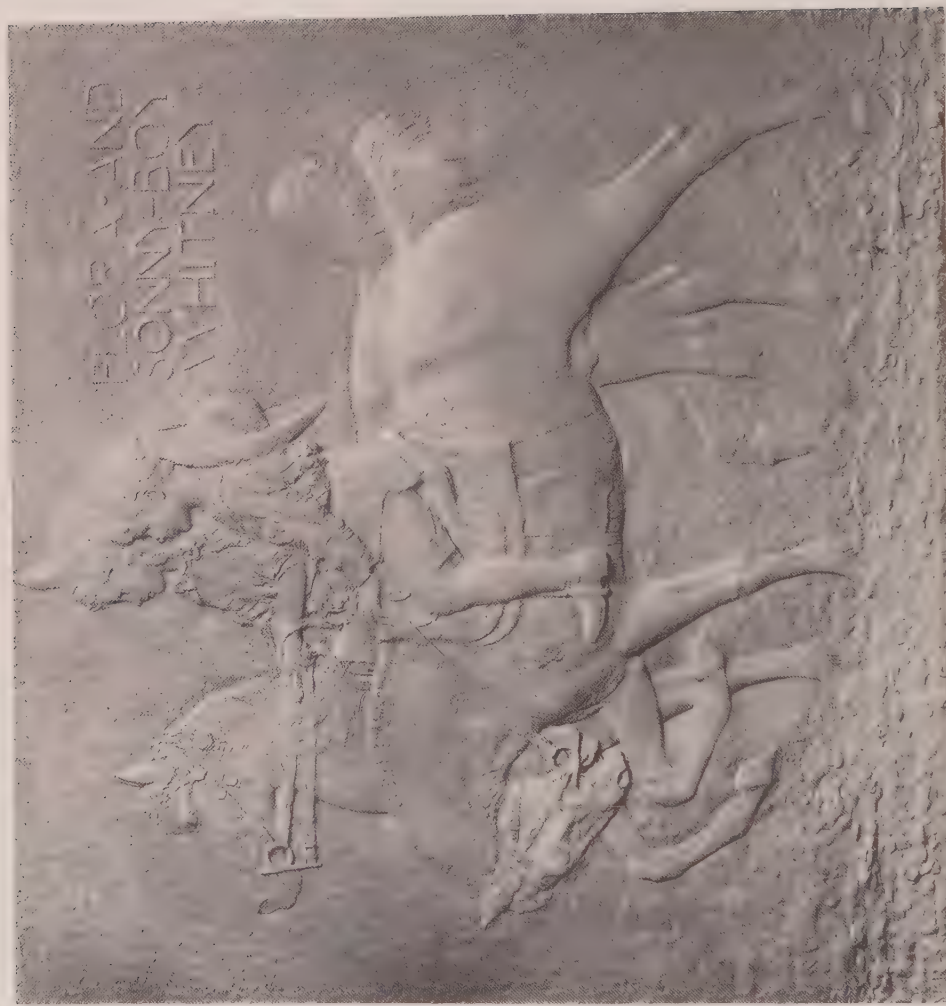
of Pan and the poet, despairing and woeful. Above it all, the harsh voice of Caliban, the Emperor of all the world. But the Tragic Actor bids the poet sing again, leads him to see that even in the age of Caliban there is romance, and shows him a vision of the Beloved through smoke and the clamor of industry. Once more Fool's Gold is summoned, gold light breaks the darkness, the dancers of the first scene reappear, and across the pool comes a silver barge bearing the Beloved. The tatters of the poet fall from him and he stands again in the flaming raiment of Orpheus.

The Tragic Actor, by the symbol of all that has gone before, dedicates the theatre, and the players leave it to darkness, but a darkness lighted by the memory of a hundred lovely pictures and the romance that has been spoken and sung on the stage.

In the preparation of all this there was a skill and in the performance a spontaneity that bespoke the joy the workers must have taken in producing the play. The costumes of the Society of Arts and Crafts had richness of color and material, and in design were faithful not only to period, but to the spirit of the play. The setting has been described—a fine background that lent itself to the various tempers of the succeeding scenes. Mr. Hume's lighting, moreover, did far more than illuminate the stage; it was disposed to enrich the plasticity of the architecture; it performed a decorative function more than once by the color it gave, or the contrasts it effected; finally, it interpreted throughout the sense and feeling of the scene, and these are the four functions light should perform in the theatre. To this material accoutrement, the players brought an enthusiasm and freshness, and, in several instances, an imaginativeness of performance that made the production very much a genuine work of art. It was worthy of the theatre, it gave pleasure beyond the ordinary, it may even have set a standard for future productions in outdoor theatres.

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It is reported that out of the seventeen scholarships awarded the past season by the Art Students' League of New York, eight were to California students. Boston came next numerically among the winners.



H. P. WHITNEY CHILDREN

JAMES EARLE FRASER





PAN OF ROHALLION

BY FREDERICH W. MACMONNIES



TIGER FOR PRINCETON

PHIMISTER PROCTOR





OUNTAIN

JANET SCUDDER

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## AMERICAN SCULPTURE

It has sometimes been thought that sculpture was less comprehensible to all, save the initiated, than painting, but the interest shown in the Sculpture Exhibition held during the past summer at Buffalo goes far to disprove this supposition.

The attendance at this exhibition far exceeded that of any exhibition previously held at the Albright Gallery. From the 17th of June to the 16th of July it was visited by nearly 62,000 persons, and as the weeks passed the number increased rather than diminished. The exhibition closed the first of October when the major portion of it was forwarded to the Art Institute of Chicago, from whence it may later go elsewhere.

One of the interesting features of the exhibition at Buffalo was that many of the works were displayed out-of-doors with appropriate landscape setting.

In connection with this exhibition and through a desire to extend and continue its influence, the American Federation of Arts issued a portfolio containing twenty-four prints of works shown therein, which were sold at a nominal price. Five of the plates representing works not previously published in this magazine are given on succeeding pages.

Miss Cornelia B. Sage, the director of the Albright Gallery, to whom the credit for this splendid exhibition is due, says very

truly in an editorial in a recent issue of the *Bulletin* of the Buffalo Academy:

"Sculpture, by reason of its frankness and directness, is one of the most appealing of the arts. It is not so illusive, or so suggestive as painting or so abstract as music. It is concerned with the outward presentation of inner emotions. It is sublimely related to the soul of man.

"Sculpture in America today is having a new awakening, is being reborn. The bursting of the old bonds, the seeking of new channels of expression, the impatient revolt with conservatism in many forms are the signs of the higher intuitional faculty clamoring for recognition. We have come to realize the existence of mental qualities above and apart from the reasoning faculties—faculties of the inner substance of man.

"Art in America is bound to be eclectic in its bases, its influences, and its forms, but from this common soil of commingled cultures individual ideas will grow abundantly. In a race made up of the fusion of so many racial strains, it is idle to seek a uniqueness which is not that of individuals; therefore, the high place which American sculpture has made for itself is dependent to a great degree upon the personal equation. As long as the professions numbers among its members men and women of inspiration and high ideals, who possess the power of expression and have conceptions worthy of expression, there need be no fear regarding the place of American sculpture in the annals of Art History."

## NOTES

### EXHIBITION OF ARCHITECTURE AND THE ALLIED ARTS

Through the courtesy of the Massachusetts Institute of Technology, and in connection with the Boston Society of Architects, the Boston Architectural Club, and the Society of Landscape Architects, the Society of Arts and Crafts, Boston, will hold a joint exhibition of architecture, landscape architecture and the allied arts on the main floor of the Rogers Building, Boylston street, Boston, from November 6th to 18th, inclusive. This exhibition will comprise



decorative work executed or projected; stained glass, sketches or photographs; furniture and wood carving; garden pottery and tiles; architectural drawings in any medium; photographs or models of executed architectural work; photographs and models of executed or proposed architectural sculpture; water color sketches of architectural subjects; landscape developments in connection with architectural work; and drawings or cartoons showing the development of an architectural, sculptural and decorative treatment of a collaborative design. Entry blanks and labels to be attached to exhibits will be furnished on application to Mr. Macomber, Park street, Boston.

FRIENDS OF FRENCH ARTISTS  
In the August number of THE AMERICAN MAGAZINE OF ART was published a letter by Mr. William A. Coffin, Chairman of the American Artists' Committee of One Hundred, giving an account of the progress of the Relief Fund under the auspices of this Committee for the families of French soldier artists. On September 9th this Committee sent out its first appeal for funds to the general public, four previous circular letters having been addressed only to American artists and their friends. A note and circular enclosed therewith addressed to American friends of France and friends of art states that by arrangement just concluded the *Fraternité des Artistes* will send to those who subscribe to the fund \$300 or over its Bronze Plaque by the great sculptor, Antonin Mercié, and to those who subscribe \$100 or over, up to \$300, will be given a copy of the *Album National de la France* (edition de luxe, in paper covers), published for the *Fraternité* under the high patronage of the President of France, with a preface by Monsieur Leon Bonnat. Certainly, however, this inducement is not essential to subscription to this fund, which is an appeal to all regardless of national sympathies.

THE NEW PAINTERS GROUP OF PAINTERS  
The artists of New Hope, Pa., have recently organized into a friendly association known as the New Hope Group of Painters. It is their

intention to send out one or more traveling exhibitions each year. This year's exhibit sent first to the Toledo Art Museum is scheduled to be shown later in the Mahoning Institute, Youngstown; Memorial Gallery, Rochester; the Art Museum of Cincinnati, Detroit Museum, Milwaukee Art Association, Carnegie Institute, and the Corcoran Gallery. In addition to this traveling show, which comprises works by W. L. Lathrop, Morgan Colt, Daniel Garber, R. Sloan Bredin, Charles Rosen and Robert Spencer, it is understood that Mr. Rosen is to send out on a circuit a one-man show. Mr. Birge Harrison, who will spend the winter at New Hope, will have two such shows out during the coming season. Mr. Spencer is sending a collection of about twenty canvases to several places, among which may be mentioned Ohio State University at Columbus and the Museums at St. Louis, Muskegon, Utica, Rochester and Syracuse.

EXHIBITION BY ARTISTS OF THE SOUTHWEST  
An exhibition of paintings by artists of the Southwest has been assembled at McPherson, Kan., and will make a circuit of cities in the Middle West during the present season. The exhibition was assembled in McPherson, Kan., under the direction of Mr. Carl J. Smalley and shown as a part of the Annual High School Exhibition in McPherson during the week of October 16th, after which it went to the University of Oklahoma at Norman. Those selected for representation were men not especially well known to the general art world, but who have, it is thought, the true spirit of the big Southwest, such as Birger Sandzen, Oscar Jacobson, Henry V. Poor, Raymond Johnson and Sheldon Parsons. Included in the exhibition are works also of the men of the Taos group, some of whom, however, only spend the summers in New Mexico. Among these may be mentioned Couse, Blumenschein, Higgins, Dunton, Berninghaus, Phillips and Sharp. At McPherson Mr. Sandzen's portion of the exhibition was increased sufficiently to fill one room and was the feature of the entire show. Reproductions of some of Mr. Sandzen's exceedingly interesting lithographs of the western country will be published in an early issue of this magazine.

CRAFTSMEN'S  
GOWNS  
AND COLORS

The Society of Arts and Crafts, Boston, has issued a notice to members stating that by vote of the Council distinctive costumes are to be worn by the members at the business and social gatherings of the Society for the purpose of bringing more color into the meetings and helping members to become better and more easily acquainted. The committee has divided the crafts into twelve groups, based partly on the old Florentine Guilds, and has allotted a color to each group. The craftsmen will have smocks of the color of their respective groups, and the mark of the group on the left arm. The masters will wear dark blue gowns over their smocks. It has been further suggested that those having medals should wear them suspended on a chain, and that the seals of the Guilds might also be worn on chains. The Society will have gingham for the smocks and lasting for the gowns on sale at its rooms, and it gives directions for the purchase of patterns and the making of the garments. A list of the groups with the colors decided on for the smocks and a classification of the members are as follows: Workers in metal, gray; workers in stone and wood, brown; workers in glass, red; workers in leathers, tan; workers in textiles, green; makers of baskets, light green; makers of books, terra cotta; potters, white; designers, yellow; architects, blue; photographers, claret; associates, purple.

AMERICA  
AND  
SILK-MAKING

The enormous increase in the manufacture of silk in this country since the beginning of the European war was interestingly noted and commented upon recently by a special correspondent of the *Boston Transcript*. He says that nearly 125,000 workers in a thousand mills in the United States cannot turn out goods fast enough nowadays to meet the demand. Joseph Guinet, accredited representative of the French Trade Commission, is quoted as having said: "If the progress this country is making continues, America will be the greatest silk-producing country in the world." Though the demand for silk, he tells us, extends from Maine to California the manufacture of it is confined to a small

section of the Atlantic seaboard. Paterson, N. J., is still the leading silk manufacturing city of America, after which comes Allentown and other cities. It is interesting to know that Scranton, which is in the coal mining region, has lately entered the silk manufacturing field, and that other coal mining companies in other cities are following its lead and erecting silk mills. A most interesting feature of the development is found in a statement that the possibility of performing some stages of the silk manufacture in the home is being recognized, and that in certain localities manufacturers are installing motor-driven machines in dwelling houses so that women may do silk winding in their odd moments.

THE  
EXHIBITION  
AT MYSTIC

Mystic, Conn., where there is quite a colony of artists, has the distinction of having held during the past season one of the most important and notable of the summer exhibitions. The idea first occurred to Dr. George S. B. Leonard, one of the leading Mystic citizens, and was worked out by him in consultation with Mr. Charles H. Davis and others. The first exhibit took place two years ago and was financed by the ladies of the town setting up a tea room and serving tea on exhibition afternoons. Enthusiastic co-operation went far toward making the first and second exhibitions, composed almost entirely of the work of resident artists, successful. This year the scope of the exhibition was increased and twelve paintings by distinguished American artists not connected with the Mystic colony were added to the catalogue list. The exhibit was shown in the assembly hall of one of the public school buildings. The walls were covered with a deep wine-colored burlap and garlanded with laurel. The pictures were hung in a single line and seats were provided for those who wished to linger. The Exhibition Committee comprised Mr. Charles H. Davis, Mr. Albert Thompson and Mr. Peter Marcus. There were many visitors not only from the vicinity, but from the country far and wide. Among the works shown were three paintings by Henry W. Ranger, two by Ballard Williams, and one each by Charles H. Davis,





LANDSCAPE

MYSTIC EXHIBITION

CHARLES H. DAVIS

Paul Dougherty, Richard Miller, J. Alden Weir, Charles W. Hawthorne and others. That the standard attained would have done credit to any winter exhibition was generally conceded.

Among the exhibitions to be sent out by the American Federation of Arts for the coming season are one of wood engravings by the late Henry Wolf, comprising choicest of his finest work, the majority of which are reproductions of paintings by distinguished painters, generously lent by Mr. Wolf's sons; also a collection of 100 large size photographs of paintings and decorations by the late John W. Alexander, assembled and arranged by the Fine Arts Federation of New York; and an exhibition of 100 lithographs by members of the Benefield Club of London, secured through the cooperation of Mr. Joseph Pennell, president of the Club. The Exhibition

Committee of the American Federation of Arts for the current year is composed as follows: Mr. Francis C. Jones, Chairman; Mr. Robert Aitken, Mr. Hugh Breckenridge, Mr. Charles Francis Browne, Mr. Philip L. Hale, Mr. John C. Johansen and Mr. Douglas Volk.

#### WASHINGTON LECTURE COURSES

Under the auspices of the Washington Society of the Fine Arts, four lecture courses will be given in Washington during the coming season. The first will be on the Fine Arts and will be as follows: "Mural Painting in France and America," by Kenyon Cox; "Schools of Painting," by Cecilia Beaux; "Why Worry With Art?" by H. Granville Barker; "Tolstoi's Theory of the Fine Arts as Illustrated by Current Fiction and Poetry," by Bliss Perry; "Scandinavian Art," by Christian Brinton; and "Chinese Art," by John C. Ferguson. The second will be on

the appreciation of music, and will consist of five lecture recitals on "The Most Modern Songs" of the the several nations, given by Mr. Nicholas Douty of Philadelphia. The remaining two lecture courses will be on "House Furnishing and Decoration," and are to be given by Mr. Frank Alvah Parsons.

BEAUX ARTS  
INSTITUTE OF  
DESIGN

It is under the title "Beaux Arts Institute of Design" and incorporated under the Board of Regents of the State of New York as a school to teach design in Architecture, that the educational work hitherto conducted by the Society of Beaux Arts Architects will henceforth be known, this society having voluntarily surrendered the educational privileges of its own charter so that a new institution, controlled, however, by the same principles and persons which had carried on its former school work, might extend itself into fields broader than those proper to a purely architectural association. The Society of Beaux Arts Architects has deeded over to the Beaux Arts Institute of Design its building at 126 East Seventy-fifth street, and the latter institution will open its courses on September 18th, which will be identical with those hitherto conducted there by the Society of Beaux Arts Architects. The department of Architecture has associated with itself a committee of the Society of Beaux Arts Architects; that of Sculpture with one of the National Sculpture Society, and that of Mural Painting with one of the Society of Mural Painters, for teaching these three branches of art. Circulars of information for these courses may be obtained by writing to the Beaux Arts Institute of Design, 126 East Seventy-fifth street.

SECOND  
ANNUAL  
EXHIBIT OF  
SANTA FE  
ARTISTS

The following in connection with the Second Annual Exhibit of Santa Fe Artists is taken from the August issue of *El Palacio*, the journal of the Museum of New Mexico.

The second annual exhibit of the Santa Fe Artists' Colony, at the Palace of the Governors, opened on the evening of Thursday, August 24th, and was attended not

only by most of the artists, local society and officialdom, but by many visitors from outside points. A year ago, the first exhibit included but a few names—Vierra, Chapman, Parsons, Rawies, Cassidy. This year, such names as Robert Henri, Grace Ravel, Burt Harwood, E. Harwood, William Penhallow Henderson, Walter Ufer, Victor Higgins, M. Secor McCord, Elizabeth McCord and others, are added, and the exhibit includes some thirty canvases of noteworthy merit, covering a wide variety of themes, landscapes, Indian portraits, Spanish types, architectural studies, Indian dances, representative also of various schools and methods. The exhibit was given under the auspices of the Woman's Museum Committee and the Art Committee of the School of American Archaeology, assisted by Messrs. Henderson and Parsons, who arranged the exhibit room and hung the pictures. The exhibit will be followed by the second annual exhibit of the Taos Art Colony.

GOVERNMENT  
ART

The Pediment for the United States Capitol at Washington by Paul Bartlett, sections of which were reproduced in a recent number of THE AMERICAN MAGAZINE OF ART, was unveiled at Washington during the past summer with appropriate ceremony. The speaker of the occasion was the Hon. James L. Slayden of Texas, Chairman of the Committee on Library, under whose authority the commission for the sculpture was executed. He said in part: "I suppose there are still a few people who believe that such an investment as this is a waste of public money, people who mistake crudeness and bareness for the noble simplicity that should characterize a democracy. They seem to resent beauty and dignity in public buildings that house the legislative and executive bodies of the government.

"But that is not true of the people and if any such Philistines remain they should stand for an hour on this plaza and observe their wondering and delighted fellow countrymen when viewing the Capitol for the first time. In their glowing faces one can read pride of ownership and pleasure in its magnificence.

"After seeing that I am sure they would never again complain of its cost. These



travelers take away with them an appreciation and heightened standard of beauty that will bring forth fruit according to its kind in many a town and village remote from the Capitol.

"This pediment seems to me a fitting adornment of one of the greatest buildings ever constructed. Every American is justly proud of this temple of democracy, open to all the people all the time, and into which his prayers and his commands never fail to penetrate, no matter what critics may say to the contrary. No decoration is so noble for it, nothing is too good for the people of our Republic to whose use this house is consecrated and whose taste it reflects.

"Beauty has its value, its moral, economic and intellectual value. It is easier to sin amid ugliness than when surrounded by beauty and the importance of attractive surroundings in legislative work should not be overlooked. The elevating influence and inspiration of such an environment is often unconsciously reflected in the law.

"In this pediment we have the artist's team of the grandeur of the arts of agriculture and the industries prospering under the conditions of peace.

"In these days of almost universal war and horrors that have spread over three great divisions of the earth, of a war that has even colored the waters of American seas with the blood of men, it is pleasant to turn to the contemplation of the peaceful arts, the things by which nations are built up instead of being destroyed.

"Let us all, therefore, rejoice in the thought that this work of an American sculptor, under the direction of the American Congress will give pleasure and profit to untold generations of free happy American citizens."

NEW ART  
GALLERY OF  
CHESTER, PA.

The formal opening on September 30th of the new Alfred Odenheimer Deshong Memorial Art Gallery at Chester, Pa., marks an important step forward in the progress of this rapidly growing city toward the things that make for American manufacturing centers something more than communities given over exclusively to the accumulation of wealth and industrial pursuits, such as in this case;

the building of ships and the making of munitions of war for the belligerents in Europe. For many years the collection of works of art which is housed in this extremely attractive and commodious building was in process of formation by the late Mr. Deshong, but never before has the public been afforded an opportunity of viewing it under proper conditions and dignified environment. No further accessions to the number of works being contemplated, exhibition space was provided only for such as were available at the present time, although there is no evidence of lack of ample room for every object shown. The building itself, constructed of white Dover marble, is a fine example of the art of the architect, Mr. Clarence W. Brazier of New York, and bears every indication of careful study of the requirements and of judicious avoidance of unnecessary elaboration. One sees here, approached by a double flight of balustraded steps, a simple but elegant façade pierced by a single entrance portal of good proportions, framed in a carved decoration in low relief and closed by massive bronze sliding doors. The plain wall space incident to the absence of windows gives artistic value to a deep frieze carved in low relief just under the line of the overhanging cornice. The main feature of the interior is a circular vestibule leading to a lofty rectangular picture gallery and on either side to smaller rooms for cabinet pictures, ivory carvings and Japanese bronzes. These last objects are, by the way, perhaps the most interesting of those shown not only from the wonderful degree of artistry in the conception and execution but also from the unusually large size of some of the ivories.

Japanese bronzes inlaid with precious metals, glowing with the colors of the patines attainable only by the Oriental craftsman. Superb vases, unsigned, made for presentation to the Emperor are some of the gems of this collection. A number of carved pieces in Carnelian, Amber, Agate, Green Jade, and in the rare Black Jade are noteworthy examples of the art of the East. The collection of paintings in oil, advantageously shown on neutral grey walls and effectively spaced, are mainly works of French, German and Italian artists much in vogue

about fifty years ago, such as Clairin, Eppe, Worms, Pasini, Vinea, appealing to the popular taste, beautiful in color, anecdotal, historical, conveying a definite message even to the man in the street, not confused and unsettled by the insane performances of some of our modernists. They all, no matter what might be said as to the methods employed, represent something, and so are certain to find an interested public. The work of installing the paintings, bronzes and ivories and the catalogue, has been excellently carried out by Mr. John Getz, who so ably described the Morgan Collection of Oriental Art recently on view at the University of Pennsylvania Museum. The executors and trustees responsible for the erection of the gallery are Charles Clarence Deshong, William B. Broomal and James A. G. Campbell.

EUGENE CASTELLO.

## NEWS ITEMS

Largely through the influence of the Detroit Society of Arts and Crafts there was erected recently by the state authorities a well designed, fireproof building for the exhibition of works of art at the Michigan State Fair. The building was designed by William B. Stratton, an architect of Detroit, and in its simple dignity contrasts strongly with the usual state fair buildings. The exhibit which was set forth therein included not only paintings and sculpture, but embroidery, jewelry, baskets, pottery, and other works of art. The exhibition was assembled by and in charge of Miss Helen Plumb, Secretary of the Society of Arts and Crafts. To have works of art shown in such appropriate surroundings and environment was in itself a valuable object lesson to the visiting throngs. The Detroit Society of Arts and Crafts has not numbered among its many good works any which will have more beneficent and far-reaching effects than this.

The Pennsylvania Museum in its *Quarterly Bulletin* lately issued, announces a loan exhibition of old English and American furniture to be held in the early

autumn. There is now on view a loan exhibition from the collection of John H. McFadden, Esq., of Oriental porcelains, lacquers, carved ivories, Aubusson and Brussels tapestries. A small but important collection of Persian tiles has been secured by purchase for the Museum through the efforts of the Associate Committee of women, and the collection has been further enlarged by a number of examples of the work of early Pennsylvania German and local potters.

Under the auspices of the American Institute of Graphic Arts an Exhibition of Photography opened in the National Arts Club, New York, October 4th, to continue to November 1st. This exhibition was selected and arranged with the thoroughness that has marked all of the exhibitions conducted by the Institute of Graphic Arts, and is of importance to every one having even the slightest interest in photography. Exhibits include work relating to reproductive processes such as photo-engraving, lithography and rotary photogravure. A meeting of the American Institute of Graphic Arts was held on the opening night, at which prominent authorities on the subject of photography made addresses.

The Wilmington Society of the Fine Arts will hold its Fifth Annual Exhibition in the New Century Club, Wilmington, Del., November 6th-11th inclusive. The exhibitors are the pupils of the late Howard Pyle. Delaware artists and ten others of distinction who have been invited by the Society to contribute to the show. Among these ten may be mentioned Gari Melchers, Childe Hassam, George de Forest Brush, Daniel Garber and Frederick Frieseke.

The Rhode Island School of Design at Providence has recently received through the will of Miss Lyra Brown Nickerson not only some very valuable articles such as paintings and art objects, but an exceedingly generous bequest amounting it would seem to more than a million dollars. With the Providence Public Library the Rhode Island School of Design was named by Miss



Nickerson as residuary legatee to an estate valued at \$3,500,000. This school, which is in the center of a large manufacturing district of New England, is doing a large and valuable work, a work which is bound to exert strong influence upon the development of manufactures along artistic lines as well as an appreciation of the value of art in life. That its means should be increased is therefore a matter of general congratulation.

Under the auspices of the National Society of Craftsmen an exhibition of embroideries for walls and furniture by Constance and Maxwell Armfield was shown in the Society's rooms at the National Arts Club from October 2d to 14th inclusive. Mr. and Mrs. Armfield studied design at the Birmingham School of Art. Mrs. Armfield organized and founded the International Lyceum Club in London, Berlin and other cities, as well as several notable exhibitions of craft work.

Mr. George W. Eggers has been recently appointed Director of the Chicago Art Institute for the ensuing year. Mr. Eggers is a resident of Chicago and has been a teacher for ten years in the Chicago Normal School. He is a former student of the Pratt Institute of Brooklyn. Though Mr. Eggers has apparently had no museum training, he undoubtedly knows the Chicago public and is in touch with the art world; he will, furthermore, undoubtedly have the fullest cooperation of those who have worked long and successfully in the upbuilding of the Art Institute, and, with youth and enthusiasm on his side, there is every reason to believe that he will succeed.

The Beaux Arts Salon of Pittsburgh, of which Mr. Marvin F. Scaife is President, announces an Architectural Competition for a Municipal Improvement. The subject proposed is the treatment of the intersection of two streets in a residential district of Pittsburgh. The competition is open to all resident and regular students of any institution in Allegheny County. The first prize will be \$250, in addition to which one or more honorable mentions will be awarded at the discretion of the

jury. The purpose of the competition is to direct attention to a special problem in city planning and to demonstrate the existence of local talent.

One of the interesting features of the Seventh Annual Exhibition to be held by the Associated Artists of Pittsburgh at the Carnegie Institute from October 22d to November 22d, will be a room devoted to the work of George W. Sotter. Mr. Sotter, who is one of the art professors at the Carnegie Institute of Technology, is a native of Pittsburgh and was a student at the Pennsylvania Academy of the Fine Arts. His work has been shown regularly in the leading exhibitions. At the Panama-Pacific Exposition, San Francisco, he was awarded a silver medal.

Jules Guerin has been commissioned to execute the mural paintings for the Lincoln Memorial in Washington. The subjects are not determined. Mr. Guerin was, it will be remembered, director of Color at the Panama-Pacific Exposition and his work, much of which is architectural, has distinctive decorative quality. It is thought that the Memorial will be finished by June, 1917, somewhat in advance of the time named in the contract. The portrait statue of Lincoln is to be by Daniel C. French and will be completed, it is announced before the end of 1918.

From July 15th to September 30th an interesting exhibition of paintings comprising thirty-eight "Honor" paintings shown at the Panama-Pacific Exposition was exhibited in the Museum of History, Science and Art in Los Angeles, Cal., and a group of forty-eight "Honor" paintings by well-known artists was shown at the Crocker Art Gallery during June and July under the auspices of the Kingsley Art Club.

The City Art Museum of St. Louis will show in November an Exhibition of Contemporary Swedish Art and in December an Exhibition of Contemporary Dutch Art.

An association of Art Museum Directors has been formed with Mr. N. H. Carpenter as president, Mr. Joseph Breck, vice-

president, and Miss Cornelia B. Sage, secretary and treasurer. The association is to be composed solely of Museum Directors, and will hold semi-annual meetings. The object is cooperation in museum administration. The organization was formed at a meeting held in Chicago in July, and had its first meeting in Detroit, October 16th and 17th.

The Art Committee of the Kentucky Federation of Women's Clubs, of which Mrs. Alfred C. Zembrod is chairman, has issued a most interesting and excellent little leaflet giving suggestions for art extension work during the season of 1916-17. The suggestions set forth are extremely practical and are accompanied by an outline for the study of French painting and a well compiled bibliography, as well as a list of available lecturers and a list of the best current art periodicals.

The Print Department of the New York Public Library has just issued in pamphlet form three bulletins: one, an essay on Chiaroscuro Prints by Frank Weitenkampf, Chief of the Prints Division; another, an essay by Charles Allen Munn on the Print Collection of David McNeely Stauffer; and the third, reproductions with notes on certain "Old Masters in Prints."

The Standard Oil Company it seems has an appreciation of the value of art in industry. From its school organization on the Pacific coast twenty students who have shown talent have been selected to take a course in commercial art under Mr. Pedro J. Lemos at the San Francisco Institute of Art.

An exhibition of work by Bruce Rogers, one of the foremost authorities on printing in this country, was shown last summer at the Public Library, Newark, N. J. This is an exhibit which should be widely circulated.

Pittsburgh has a new organization styled "One Hundred Friends of Pittsburgh Art," the purpose of which is to encourage local artists and to stimulate the work of pupils in the Pittsburgh schools.

Members are pledging themselves to give \$10 a year for five years. It is the intention to purchase pictures from the local exhibits each year and to present them to the public schools.

In connection with the Annual State Fair in Georgia, October 14th to 21st, the Atlanta Art Association held its Annual Exhibition in one of the handsome fireproof buildings at the Lakewood Fair Grounds. This exhibition was composed as far as possible of representative work by the foremost Southern artists and comprised oil paintings, water colors, pastels, drawings, etchings, miniatures and sculpture.

At the National Arts Club during the summer there was an interesting exhibition of Sketches and Studies by Painter Members of the Club. Among those contributing were Douglas Volk, Everett L. Warner, George Elmer Brown, G. Glenn Newell, Henry Salem Hubbell, Birge Harrison, Robert Vonnoh and Irving R. Wiles.

At the Arnot Art Gallery, Elmira, N. Y., during the month of September, there was shown a collection of oil paintings by Thomas R. Congdon.

## BOOK REVIEWS

**NATIONAL PARKS PORTFOLIO.** Published by the Department of the Interior, Press of Charles Scribner's Sons, New York.

The conservation of natural beauty is a subject well within the range of Art. That the National Government is doing this work on a pretty large and successful scale is shown by this National Parks Portfolio recently issued by the Interior Department. It is good to know, for many are unaware of the fact, that "just as the cities are seeing the wisdom and necessity for open spaces for the children, so with a very large view our Nation has been saving from its domain the rarest places of grandeur and beauty for the enjoyment of the world."

In the introduction to the Portfolio it is said that there is no reason why this nation should not make its public wealth and scenic domain as available to all of its citizens as Switzerland and Italy make theirs. It must be confessed that it has

taken our country a long time to come to his realization, but the work is now being carried on apparently on a very large scale. The Portfolio contains nine pamphlets of twenty-four pages, each devoted to a National Park and showing magnificent photographs of the scenery. Maps and text accompany each.

The pictures are from photographs collected during a period of many months from all available sources and represent the most striking work of many photographers. For the selection of these as well as for the text and form Mr. Robert Sterling Yard is responsible. The publication, however, which is dedicated to the American people and has as its object the familiarizing of the public with the National Parks, has been under the direction of Mr. Stephen T. Hather, Assistant to the Secretary of the Interior in charge of National Parks. It is a handsome and very valuable publication.

#### THE NATIONAL GALLERY OF ART.

BY RICHARD RATHBUN, Assistant Secretary of the Smithsonian Institution, in Charge of the United States National Museum. Bulletin 70, Smithsonian Institution, United States Government Printing Office Press.

This is a reprint, with additions, of the story of the National Gallery of Art, with a catalogue of the collection, compiled and written in 1909 by Mr. Rathbun. The first edition having been exhausted this edition is printed to meet the continued demand for information regarding the National Gallery of Art. It is an attractive volume and goes to show how much has been accomplished through the generosity and disinterested efforts of a few.

In the preface to this volume certain interesting facts are given. Mr. Rathbun writes: "Although the growth of the collection has depended entirely on gifts and requests, the number of acquisitions has considerably more than doubled within this time, and in the lines of contemporary American painting and oriental art the Gallery has attained a prominence which has brought world-wide recognition. For its advancement it is almost wholly indebted to the generosity of Mr. Charles L. Freer of Detroit, Mich., and Mr. William H. Evans of New York City. Of European art the Gallery possesses comparatively few examples, though recently enriched by a

collection of drawings in various mediums by eighty-two of the most eminent of contemporary French painters, sculptors and engravers, and greatly aided in this direction by extensive loans. The Gallery has also gained distinction through several noteworthy special exhibitions.

"In 1909 the paintings then assembled were installed in the older Museum building, but the following year they were transferred to the recently completed natural history building, where the central skylighted part of the great north hall has been provisionally assigned to the purposes of the Gallery. This space, 146 feet long and 48 feet wide, is enclosed with a screen wall, 13 feet 11 inches high, adapted to the hanging of pictures, and is subdivided by partitions of the same height and construction into eight compartments. The largest of these, midway of the general enclosure, measures 48 by 36 feet. Adjoining on either side are two rooms of uniform dimensions, 36 by 18 feet, followed at the south by a single room, 48 by 18 feet, and at the north by two rooms, each 17 feet 6 inches by 14 feet 6 inches. Including the walls of the corridor separating the smaller rooms on one side from those on the other, 950 lineal feet of surface suitable for the installation of paintings have been obtained. Although ample in the beginning, these accommodations were soon outgrown, and it has been necessary to provide for the overflow in various other places, the few pieces of sculpture acquired being displayed in the north lobby and the rotunda. The importance of giving early consideration to the erection of a building especially designed for the National Gallery of Art is thus strongly emphasized, for without appropriate and adequate facilities for promoting the objects with which it has been entrusted, further progress and the encouragement of benefactions will be difficult. Most gratifying is the recent decision of the donor to begin the construction of the building to house the Freer collection as soon as the plans can be perfected."

The volume is nicely printed, well bound, and most attractively illustrated and should not only prove a valuable record, but also an instrument to bring to the attention of the public generally the existence and the possibilities of our National Gallery of Art.



# Bulletin

## EXHIBITIONS

- ART INSTITUTE OF CHICAGO. Twenty-ninth Annual Exhibition of Oil Paintings and Sculpture.....Nov. 2—Dec. 7, 1916  
Exhibits received prior to October 23, 1916.
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York.....Nov. 3—Nov. 26, 1916  
Exhibits received October 20 and 21, 1916.
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Fourteenth Annual Exhibition.....Nov. 5—Dec. 10, 1916  
Exhibits received prior to October 17, 1916.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Fifteenth Annual Exhibition.....Nov. 5—Dec. 10, 1916  
Exhibits received October 23, 1915.
- SOCIETY OF ARTS AND CRAFTS, DETROIT, MICH. Exhibition of Arts and Crafts.....Nov. 6—Dec. 1, 1916  
Exhibits received on or after October 25, 1916.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York.....Dec. 15, 1916—Jan. 14, 1917  
Exhibits received November 27 and 28, 1916.
- CORCORAN GALLERY OF ART, WASHINGTON, D. C. Sixth Exhibition of Contemporary American Paintings..Dec. 17, 1916—Jan. 21, 1917  
Exhibits received November 17 to 27, 1916.
- AMERICAN WATER COLOR SOCIETY. National Arts Club.....Jan. 31—Feb. 24, 1917  
Exhibits received January 27, 1917.
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries...Feb. 3—Feb. 24, 1917  
Exhibits received January 18 and 19, 1917.
- PENNSYLVANIA ACADEMY OF FINE ARTS. One hundred and twelfth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 4—Mar. 25, 1917  
Entry cards received prior to January 2, 1917.
- NATIONAL ACADEMY OF DESIGN. Ninety-second Annual Exhibition. Fine Arts Galleries, New York.....Mar. 16—April 22, 1917  
Exhibits received February 28 and March 1, 1917.



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